



La Carona

vocal solo for high voice with piano accompaniment
by D. James Royer

for Brian M. Dehn

La Corona

I. "Deigne at my hands"

John Donne (1572-1631)

D. James Royer

Piano

Longingly $\text{♩} = 66$

mf *mp* *p*

The piano introduction consists of two staves in 3/4 time. The right hand begins with a treble clef and a key signature of one flat. It starts with a quarter rest followed by a quarter note G4, then a quarter note F4, and a quarter note E4. This is followed by a series of chords, many of which are beamed triplets. The left hand starts with a bass clef and a quarter note G2, followed by a quarter note F2, and a quarter note E2. It also features several triplet chords. The dynamics are marked *mf*, *mp*, and *p*.

5 Voice

Deigne at my hands this crown _____ of prayer _____ and

The vocal line begins at measure 5 with a whole rest. The piano accompaniment continues with triplet chords in both hands. The lyrics are: "Deigne at my hands this crown _____ of prayer _____ and".

9

praise _____ Weav'd in my low de-vout mel-an-cho-lie _____

The vocal line begins at measure 9 with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The piano accompaniment continues with triplet chords. The lyrics are: "praise _____ Weav'd in my low de-vout mel-an-cho-lie _____".

13

Thou which of good, hast, yea _____ art treas- u- ry _____ All chang-ing un- chang'd An- tient of

The vocal line begins at measure 13 with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The piano accompaniment continues with triplet chords. The lyrics are: "Thou which of good, hast, yea _____ art treas- u- ry _____ All chang-ing un- chang'd An- tient of".

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17
8
dayes _____ But doe not, with a vile crowne of fraile bayes, _____ Re - ward

21
8
_____ my mus - es _____ white _____ sin - cer - i - ty, But what thy thorn - y crowne

25
8
gain'd, that _____ give mee, A crowne of Glor - ry, _____ which doth flower al - wayes; a

29
8
crowne of Glor - ry _____ give mee! _____

33

The

36

ends crowne our workes, but thou crown'st our ends. For at our end be-gins

39

our end-lesse rest, The first last end, now zeal-ous-ly pos-

43

With a strong so-ber thirst, my soule at-tends.

47

'Tis time that heart and voice

51

poco rit.

be lift ed high, Sal va tion Sal va tion

55

a tempo

to all that will his high.

poco rit.

II. Annunciation

Voice

Foreboding ♩ = 80

Piano

mp Sal - va - tion to

8

all that will is nigh That All, which al - ways is All everywhere, Which cannot sinne, and

13

yet all times must beare, — which can - not die, yet can - not chuse but die,

rit

rit

The image shows a musical score for a piece titled "II. Annunciation". It is written for Voice and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Foreboding" with a quarter note equal to 80 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece with the piano accompaniment starting with a mezzo-piano (*mp*) dynamic. The second system begins at measure 8 and includes the lyrics: "all that will is nigh That All, which al - ways is All everywhere, Which cannot sinne, and". The third system begins at measure 13 and includes the lyrics: "yet all times must beare, — which can - not die, yet can - not chuse but die,". The piano accompaniment in the third system features a *rit* (ritardando) marking. A large, diagonal watermark reading "SAMPLE" is overlaid across the entire page.

18 *a tempo*

Loe, faith-full Vir - gin, — yeelds him-selfe to lye In pri - son, — in thy wombe; and

a tempo

21

though he there Can — take no — shine, nor — thou give, yet he'll weare Tak-en from thence,

cresc.

8vb

24

flesh, flesh, which deaths — force may trie, trie.

27

molto rit.

8va

30 *a tempo* ♩ = 63

mp Ere by the speares time was cre-a- ted, thou Wast

33

in his minde, who is thy Sonne and Bro- ther Whom

36 *poco accel.*

thou con- ceiv'st con- ceiv'd; yea thou art now Thy

poco accel.

39

Mak- ers mak- er, and thy Fa- thers mo- ther,

poco rit.

42 *a tempo*

mp Thou hast light

8va

continuously held

a tempo

45

in darke; and shutst in lit - tle roome, Im

48

men - si - ty cloy - ted in my deare

51

dying away

womb

III. Nativity

Serenely ♩ = 76

Voice

Piano

mp Im - men - si -

4

tie - cloy - ster'd in thy dear womb,

7

Now leaves his wel - be - lov'd im - pris - on - ment,

10
There ³ he hath made him- selfe _____ to his in- tent Weak e- nough, now

13
in- to our world to come; _____ But Oh, _____ for thee, for him, hath th' Inne- mo

17
room? Yet lay him in this stall, and _____ from the Orient, Starres, and wise men will

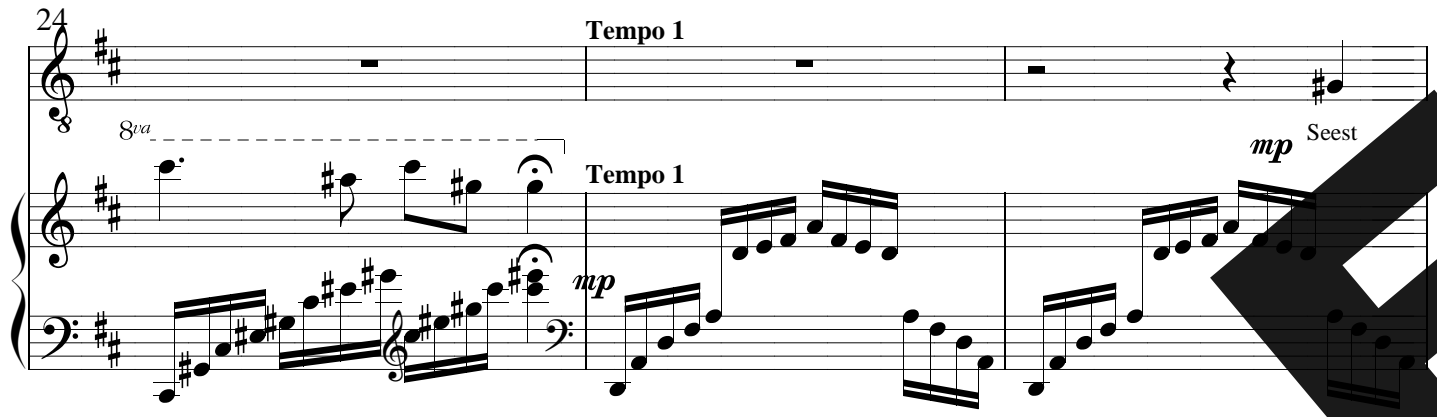
21
tra- vell _____ to _____ pre- vent Th'- effect of Her- ods jeal - lous gen- erall doome; *rit.*

8^{va}

24 **Tempo 1**

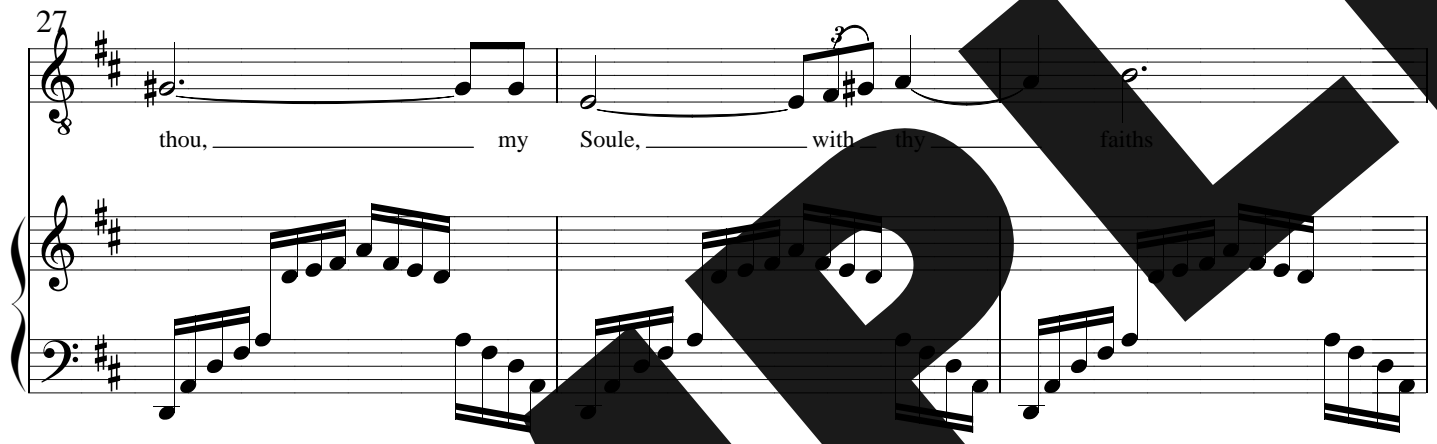
8va

mp Seest



27

thou, my Soule, with thy faiths



30

eyes, how he which fills all place, yet none holds him, doth lye?

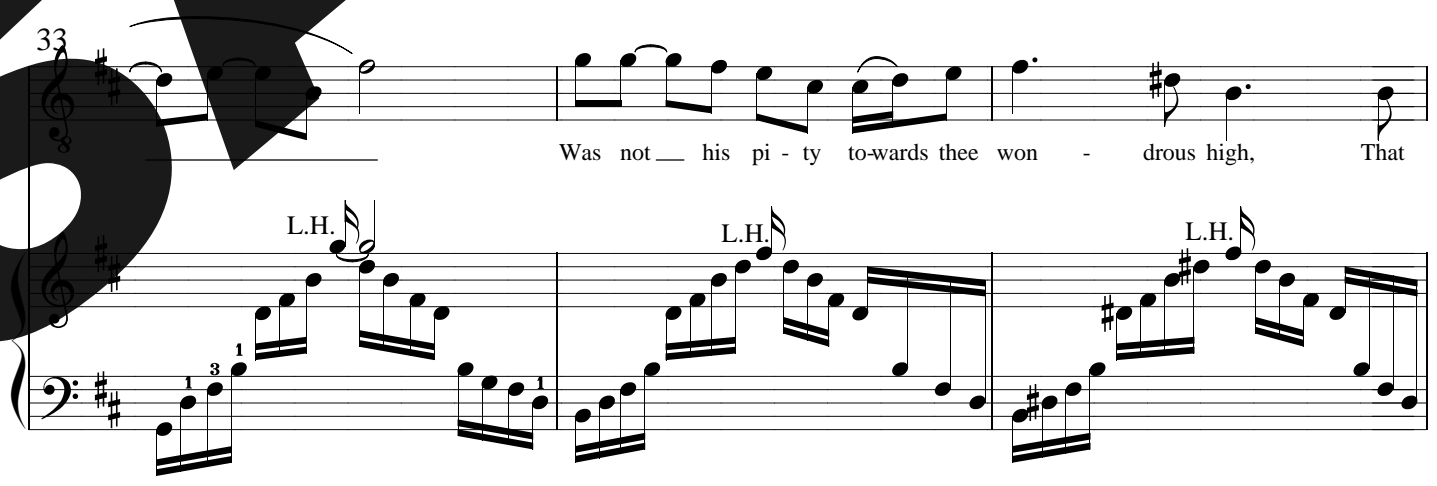
L.H.



33

Was not his pi - ty to - wards thee won - drous high, That

L.H.



36 *rit.* *a tempo*

would have need to be pit - tied ___ by thee? Kisse him, ___ and with him ___ in-to

L.H. *rit.* *a tempo*

39 *rit.*

E - gypt goe, With his ___ kinde mother ___ who par-takes thy

L.H. *rit.* L.H.

42 *a tempo*

voe.

a tempo *rit.*



IV. Temple

Majestically $\text{♩} = 72$

Piano

5

9

Voice

mf With his kinde mother who par - takes thy

13

wo - Jo - seph turne backe; see where your child doth sit

4

17

Blow - ing, yea blow - ing out those sparks of wit, Which

21

him - self on the Doc tors did be -

25

stow:

p

f

29

mp

33 *a tempo*

p The Word but late - ly could

subito p

37

not speake, and loe It so - den - ly speakes won - der, whence comes

41

it, That all which was, and all which should be writ,

p

45

A shal - low seem - ing child, should deep - ly

f

49
know? _____

53
mp His God - head _____ was not soule _____ to his man - hood _____ Nor had

57
time _____ mel - lowed him _____ to this ripe - nesse, _____ But

61
as for one _____ which hath a long taske, 'tis good, With the Sunne _____

65 *a tempo*

to be-ginne his busi²- nesse, He in his a²- ges morn - ing

69

thus be - gan By mir - a - cles ex - ceed - ing power of

rit.

73

man. Ex - ceed - ing power of man.

4

V. Crucifying

Intensely (Allegro)

Piano

pp

mf

Voice

p By our a-cle-ses - ceed - ing power of man,

cresc. poco a poco

Hee faith in some, en - vie in some be - gat, For, what weake spirits ad -

mire, am - bi - tious, hate; In both af - fec - tions ma - ny to him ran, *f* But

13

Oh! _____ the worst are most, they will and can, A - las _____ and do, un - to

f

17

_____ the'im-mac-u-late, Whose crea-ture Fate is, now pre-scribe a Fate, Mea-sur-ing

8va

21

selfe - lifes in - fin i - ty to _____ 'a span, *mp* Nay _____

24

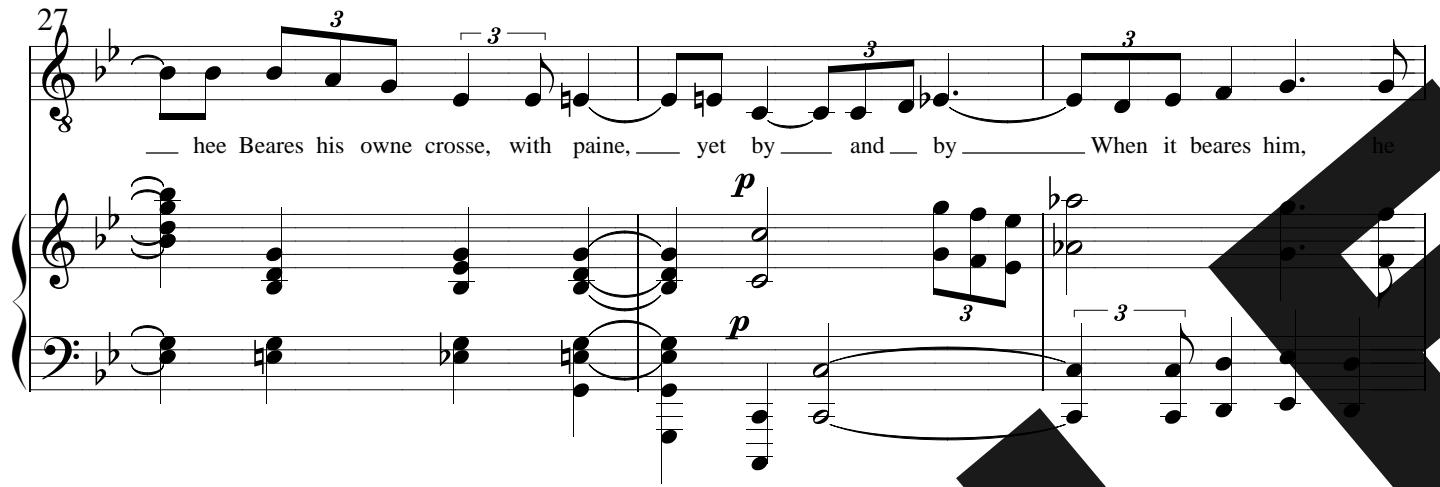
Slower $\text{♩} = 84$

to an inch. *f* Loe, _____ where _____ con - demned.

Slower

mp

27



— hee Beares his owne crosse, with paine, — yet by — and — by — When it beares him, he

p

30



must beare more and — and — and —

35

Tempo 1

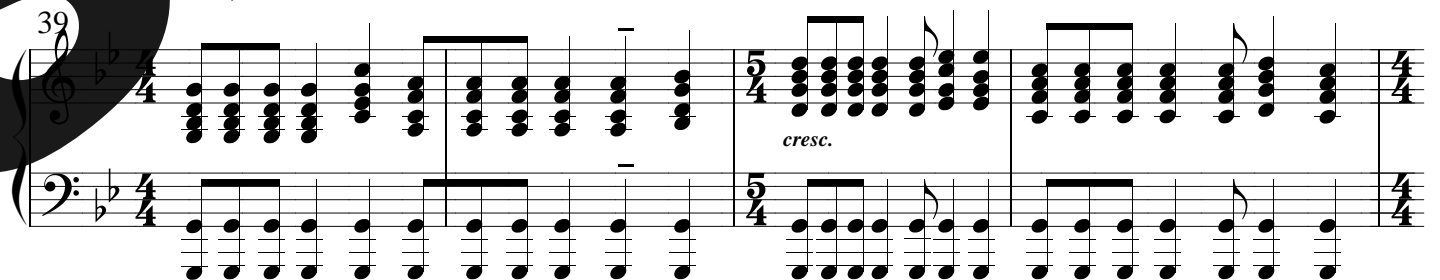


f die:

Tempo 1

mf

39



cresc.

43 *cresc*
mp Now — thou — art —

47 — lift - ed up, draw me to the — And

51 at thy death giv-ing such li-beral-able, —

f *decresc. poco a poco*

55

rit. *mp*

59 *a tempo*

Moyst,

63

with one drop of thy blood,

67

my dry

71

soule.

8va

ff

VI. Resurrection

Somberly (Larghissimo)

Piano

pp

5

cresc. poco a poco

9

12

mp

16

8va

20

Voice

mp Moyst with one drop of thy blood,

26

dry soule,

31

Shall (though she now be in extreme de - gree Too

35

ton y hard, and yet too flesh - ly,) my dry soule, Moyst

40

with one drop of thy blood bee Freed by that drop, from being starv'd, hard, or foule

45

with motion
And life, by this death a bled, shall con- troule Death, whom thy death

50

slue; nor shall to mee Feare of first or last death, bring

54

mis-er-able, If in thy lit-tle booke my name thou en-

58

roule,

62

66

f *subito p*

71

piu lento *mp* Flesh in that long

79

sleep is not pu-tri-fied, But made that there, of which, and for which 'twas;

82

Nor can by o-ther meanes be glor-i-fied.

87

8^{va} *p* May then sinnes

93

sleep and death soone from me passe, That wak't from both, I a-
cresc.

99

gaine ris - en may *f* Sa - lute the last, and ev - er - last - ing

102

day.

VII. Ascention

Piano

Triumphantly ♩ = 60

mf *mp*

5 Voice

mf Sa - lute the last _____ and e ver last - ing day.

mf

8

Joy at the up - ris - ing of this Sunne, and

mf

10

Sonne. Yee whose just teares, _____ or

a tempo

rit

Red.

13

tri - bu - la - tion _____ Have pure - ly washt, or

16

burnt your dros - sie clay; _____ *mp* Be - hold the

19

High - est, _____ part - ing _____ hence _____ a - way, *f* Light - ens the dark clouds, *a tempo*

22

_____ which hee treads up - on, _____ Nor doth hee _____ by as - cend - ing,.

25

subito p

show a-lone, But first hee, and hee first

28

yes hee first *f* en-ters the way.

31

O strong Ramme, which hast bat-ter'd heav-en for mee, Mild lambe, which

34

with thy blood, hast mark'd the path;

f with motion

37

Musical score for measures 37-40. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Includes triplets and a 3/4 time signature change.

41

Bright torch, which shin'st,

Musical score for measures 41-43. Treble clef, 8/8 time signature. Bass clef, 8/8 time signature. Includes lyrics and triplets.

44

— that I the way may see — Oh, with thy owne blood quench —

Musical score for measures 44-46. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Includes lyrics and triplets.

47

thy owne just wrath,

Musical score for measures 47-50. Treble clef, 8/8 time signature. Bass clef, 8/8 time signature. Includes lyrics and triplets.

50

And if thy ho - ly Spir't, _____ my Muse _____ did raise,

53

57

Deigne at my hands this crown _____ of prayer and praise. _____

a tempo

cresc.

rit

f

Other Works by D. James Royer

001 - Passion	SATB <i>acappella</i>
002 - What Once Was	SATB <i>acappella</i>
003 - The Star Spangled Banner	SATB <i>acappella arr.</i>
007 - Glory	SATB <i>acappella</i>
010 - Duet for Horn	F-horn I & II
016 - Sonata in A minor	Piano
017 - Springen	Violin I & II, Viola, Cello
018 - Four Pieces for Two Violins	Violin I & II
019 - A Man (Emily Dickinson)	Solo for High Voice <i>w/ piano acc.</i>
020 - Redemption (Psalm 130)	SATB <i>w/ piano acc.</i>
028 - La Carona (#021-#027)	Solo for High Voice <i>w/ piano acc.</i>
021 - Deign at My Hands (John Donne)	Solo for High Voice <i>w/ piano acc.</i>
022 - Anunciation (John Donne)	Solo for High Voice <i>w/ piano acc.</i>
023 - Nativity (John Donne)	Solo for High Voice <i>w/ piano acc.</i>
024 - Temple (John Donne)	Solo for High Voice <i>w/ piano acc.</i>
025 - Crucifying (John Donne)	Solo for High Voice <i>w/ piano acc.</i>
026 - Resurrection (John Donne)	Solo for High Voice <i>w/ piano acc.</i>
027 - Ascension (John Donne)	Solo for High Voice <i>w/ piano acc.</i>
029 - Break of Day (John Donne)	SATB <i>acappella</i>
030 - Sunrise, Sunset (Sheldon Harnick)	Vocal Solo <i>w/ piano acc.</i>
031 - El Viento (Pablo Neruda)	SATB <i>acappella</i>
032 - Sicut Cervus	SATB <i>acappella</i>
033 - The Old Gray God (Richard Harter)	SATB <i>acappella</i>
034 - Absalom, My Son!	SATB <i>acappella</i>
035 - A Moment (Richard Harter)	SATB <i>acappella</i>